

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 49.]

SATURDAY, DECEMBER 27, 1856.

[PRICE 3D.]

## Musical Announcements.

### CRYSTAL PALACE. — SATURDAY CONCERTS.—Madame RUDERSDORFF.

Programme for this Day.

1. Overture, *Midsummer Night's Dream*, Mendelssohn. 2. Fantasia for Violin, Lafont; Mr. Wedemeyer. 3. "Robert toi que j'aime," Meyerbeer; Madame Rudersdorff. 4. Solo, Pianoforte, Mr. Harold Thomas. 5. Song, "We're a Noddin'," Madame Rudersdorff. 6. Romanza and finale from Symphony No. 4, R. Schumann. 7. Valse, "Guarda o Suora," Raudegger; Madame Rudersdorff. 8. Solo, Pianoforte, Mr. Harold Thomas. 9. Overture, *Oberon*, Weber.

Doors open at 12. Concert commences at 2. Admission, 2s. 6d.

### ST. MARTIN'S HALL.—This evening'

December 27, will be given the TENTH of the LONDON SATURDAY CONCERTS, supported by Misses. E. Jacobs, Zimmerman, Sinclair, Mal, Wortley, and Theresa; Messrs. George Tedder, F. Rolfe, G. Brewis, Blyth, G. Cooke, and Hamilton Braham; Messrs. Borgor, Cooke, and Haskins; Messrs. George Case, Van Noorden, and Viotti Collins; elocutionist, Mr. Adolphus Francis. Tickets, 6d., 1s.; reserved, 2s.; stalls, 3s.; reduction of one-third on family tickets for three; two children admitted as one adult. Commence 7½, terminate at 10½, J. STAMMERS, Manager.

### SACRED HARMONIC SOCIETY,

Exeter Hall.—Conductor, Mr. COSTA.—Friday January 9, 1857, MENDELSSOHN'S LOBESANG and MOZART'S REQUIEM. Vocalists:—Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Thomas; with orchestra of 700 performers. Tickets, 3s. 5s. and 10s. 6d. each. Subscriptions, one, two, or three guineas each, (the two latter classes only being entitled to extra tickets for the two past Subscription Concerts), now ready at the Society's office, No. 6, in Exeter Hall. Notice.—To meet the general wish, an Extra Repetition Performance of the Messiah will be given on Friday next, the 2d January, 1857. Vocalists:—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas. Tickets, 3s., 5s., and 10s. 6d., are on issue this day.

**SACRED HARMONIC SOCIETY.—The** Final Christmas Performance of "THE MESSIAH" takes place at Exeter Hall, NEXT FRIDAY.

**CRYSTAL PALACE ORGAN Performances.**—Mr. HALLETT SHEPPARD will resume his PERFORMANCES on the PRIZE ORGAN of the Paris Exposition, by Bevington and Sons, TO-DAY, and will perform after the Concert on Saturdays following until further notice.

**Mr. POMPEI, Leader of the Private** Band of the King of Sardinia, jointly with the celebrated Anglo-Italian Band, will give a series of grand VOCAL and INSTRUMENTAL CONCERTS, every evening, for the interval of two weeks, in the Lecture Hall, 8, Chancery-street, Bedford-square.

Besides the celebrated Anglo-Italian Band, composed of eighteen professors, conducted by Signor Carnivari, the following celebrated singing artists have been engaged for the above period:—

Soprano, Madame Veroni and Miss Eldwin; Tenors, Mr. W. J. Williams and Signor Verdiani; Baritone, Signor Regis and Signor Cacciola; Italian Comico, Signor Pompei.

All the songs will be performed in theatrical costume.

Manager . . . Signor Pompei.

Doors open at 7, commence at 8 o'clock. Every evening the programme will be changed.

Front seats, 1s.; back seats, 6d. Tickets may be had at the above Hall.

**BOROUGH OF LEEDS.—Wanted,** by the Council of the Borough of Leeds, PLANS, Elevations, Specifications, and Sections for an ORGAN, to be erected in the Town-hall for this borough, and an estimate of cost not exceeding £4,000, exclusive of the case, with a full set of detail drawings necessary and sufficient for letting the work by contract. A sum of £150 will be awarded for the best set of plans. The Council will not be bound to employ the party whose plans obtain the prize; and the plans, elevations, specifications, and sections, for which the prize is awarded, shall become the property of the Council. Lithographed plans of the large hall may be obtained on application at the Town Clerk's office. Plans in cypher, accompanied by sealed envelope, containing the proper name and address, to be sent to the Town Clerk's office on or before the 31st day of January next, addressed "The Chairman of the Town-hall Committee—Plans for Organ."

By order,

JOHN A. IKIN, Town Clerk.

Leeds, December 5, 1856.

**SINGING BOYS. — WANTED, TWO** respectable BOYS, in a Parish Church, within five minutes' walk of the Royal Exchange. Application to be made by letter, post paid, addressed Mr. J. Brooks, 3, Heath-place, Commercial-road east.

**SOPRANO VOCALISTS, whose Terms** are really moderate, and YOUNG VOCALISTS, desirous of appearing in public, may hear of occasional engagements by addressing letter, with name and terms, to Mr. Macfarlane, Mill-street, Bath.

N.B.—Pleasing ballad singing principally required.

**SIGNOR and MADAME FERRARI** beg to announce to their pupils and friends that they have RETURNED TO TOWN for the season, and have resumed their Professional Engagements. —Devonshire Lodge, Portland-road, Portland-place.

**Mr. & Mrs. ROBERT PAGET (R.A.M.),** Bass and Contralto, late of Atherstone, Warwickshire, beg to announce that they have REMOVED to 41, Cumming-street, Pentonville, London, where all communications are to be addressed.

Mr. and Mrs. Paget are open to an Engagement in a Sunday Choir.

**Mr. Geo. GENGE respectfully announces** that his ANNUAL CONCERT and BALL will take place in Freemasons' Hall, Great Queen-street, on Tuesday evening, January 13, 1857. Full particulars will be duly announced.—St. Mary's-terrace, Walworth, December 6, 1856.

**MRS. CLARE HEPWORTH.**—Communications to be addressed to 34, Manchester-street, Manchester-square.

**ENGLISH BALLADS.—Mr. C. BLAND** begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from 10 o'clock in the morning until 6 in the evening, at his residence, 84, Newman-street, Oxford-street.

**MR. MILLARD (Tenore).—Communi-**cations respecting engagements, &c., may be left either at his residence, No. 189, Regent-street, or at Jullien's Music Warehouse.

**SINGING and PIANOFORTE.**—Madame ANNIE LLOYD, from Paris, instructress of the nobility, gentry, &c., in Italian, German, French, and English singing, and the pianoforte, attends or receives PUPILS privately at her residence, 27, Quadrant, Regent-street. Professional pupils instructed.

### QUEEN'S ROOMS, Hanover-square.—

Madame SAINVILLE has the honour to inform her friends and the public, that in consequence of the great success the full-dress concerts and balls, introduced by her, obtained last winter, purposes continuing them this season on a grander scale, and has made the necessary arrangements with the proprietor of the Queen's Rooms for a series.

The first FULL-DRESS CONCERT and BALL (under distinguished patronage) will take place on Thursday, January 8, 1857, upon which occasion Madame Sainville earnestly solicits the patronage and support of her friends and the public.

Gentlemen's tickets, 10s. 6d.; lady's ticket, 7s. 6d. N.B.—Family ticket for four persons, £1 10s., may be had by applying personally to Madame Sainville, 12, Little Stanhope-street, Mayfair, up to the 7th January, 1857.

Notice.—Madame Sainville's Full-dress Concert and Ball, which was to be given at the Queen's Rooms, Hanover-square, on the 30th December next, is postponed to the 8th of January, 1857.

## Musical Publications.

### LA PREGHIERA, from Mose in Egitto.

By ROSSINI. Transcribed for the Pianoforte by GEORGE FREDERICK WEST, 3s. "A very elegant rendering of a favorite piece, which will find a ready welcome in musical circles, and will largely increase the reputation of its author."

**The PIANOFORTE.—The Economical** Wonder of the Day. HAMILTON'S MODERN INSTRUCTIONS for the PIANOFORTE, 125th edition, 4s.; ditto for singing, 5s.; Hamilton's Dictionary of 3500 musical terms, 40th edition, 1s.; and Clarke's Catechism of the Rudiments of Music, 40th edition, 1s.

### "On the banks of a beautiful river."

By W. T. WRIGHTON. Poetry by J. E. CARPENTER, Esq. With an elegantly ornamented title, 2s. 6d. "Mr. Wrighton, who has won the suffrages of the million by his 'Postman's Knock,' is equally a favorite in the drawing-room; witness his 'Smiles and Tears,' and these two beautiful songs.

### "Her bright smile haunts me still."

By W. T. WRIGHTON. Poetry by J. E. CARPENTER, Esq. With an elegantly ornamented title, 2s. 6d. "Mr. Wrighton, who has won the suffrages of the million by his 'Postman's Knock,' is equally a favorite in the drawing-room; witness his 'Smiles and Tears,' and these two beautiful songs.

### "SOUND THE LOUD TIMBREL,"

transcribed for the pianoforte by G. F. WEST 2s. 6d. "Avison's beautiful air is taken as a theme to many ingenious and original passages; it is one of the best exercises for fingering published, and ought to be studied in every educational establishment."—Vide "Brighton Examiner," Sept. 30. Also by the same author, the "Vesper Hymn," Cujus Animum, "God save the Queen," 3s. each; "Nocturne," 2s.; and the "People's Daily Exercise for the Piano," 4s.

### Two Shillings only.—"MESSIAH,"

from MOZART'S SCORE, arranged by JOHN BISHOP; large 8vo., 2s. Also THE CREATION, uniformly with MESSIAH, 2s.

### SONGS, &c.—For 7d. in postage stamps

will be forwarded the WORDS of 127 select SONGS, Duets, &c., in an elegant little book, entitled "Select Lyrics," suitable for the pocket, the drawing-room table, or a small souvenir. An invaluable assistant to vocalists in selecting songs, &c.

London: ROBERT COOKS and Co., New Burlington-street, music publishers to their Majesties Queen Victoria and the Emperor Napoleon III., and of all music-sellers.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Immediate attention is requested to the accounts which have been sent to subscribers. The arrival of subscriptions is not now announced by initials as heretofore. Receipts are forwarded by post, and those who do not receive acknowledgments by return, are requested to give notice of the neglect.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

In reply to many inquiries, we beg to state that we shall not supply covers for binding, but that an index and title-page will be provided.

## THE MUSICAL GAZETTE

SATURDAY, DECEMBER 27, 1856.

In concluding the first volume of the MUSICAL GAZETTE, we must offer our warmest thanks to our subscribers and friends for their support. It is with feelings of the utmost satisfaction that we arrive at our first birthday, and, if the cordial expressions of such of our readers as have had occasion to communicate with us during the past months may be considered as a token of future co-operation and favour, we may wish ourselves many happy returns of our volume-completion, with full assurance that our wishes will be granted, and that our self-gratulation is justifiable. We really have a deal to congratulate ourselves upon. No small amount of prejudice have we had to contend against in commencing and proceeding with this journal. Divers were the inquiries we caused to be made more than twelve months ago as to the desire for such a paper, and sufficiently amusing were some of the replies which our querists received. "What! another!" was not unfrequently the exclamation of a publisher, when the prospectus headed MUSICAL GAZETTE was put into his hands; and there is little doubt that the exclamation arose from pure astonishment that any party or parties should, with instances of previous failure before their eyes, have the temerity to project a musical journal. That the proprietors were justified in adopting this "mad scheme" is sufficiently proved by our existence at the present moment, and a determination to live as long as possible,—a determination which will be every week evinced by impartial criticism, extended information, and everything which is calculated to insure the support of those who can appreciate our efforts. We are making arrangements for the introduction and continuance of important biography, and for the insertion, weekly, of the Sunday services at the leading metropolitan choirs, which will form an interesting record and table of reference for provincial organists, and all who desire the improvement of church music. The weekly list of new publications, which we have lately dropped, will be at once resumed, and every exertion employed for its regular continuance. The mere obtainment of the list is a matter of time and difficulty, but we have found it useful alike to publishers and readers, and shall do our best to provide information which is acceptable to so many.

With regard to correspondence—an important portion of every journal—we invite discussion of any of the subjects that have already been handled or touched upon in the MUSICAL GAZETTE but we would call the attention of our correspondents to the fact that our columns may be searched in vain for an instance of personality or quarrelsomeness on our part with other journals, and from the vain search they may take a hint. We should not like to say that some of the letters which have occasionally appeared have not been dictated by a spirit of animosity and antagonism, which should have been sunk in a pure and wide discussion of the point under consideration.

Reviews of music will be given in every number. Our portfolio of music now undergoing perusal or trial, will last us for the next two or three weeks, after which we will cry out for more.

All our efforts, however, to provide accurate and complete information on musical matters, and our sternest resolution to write with impartiality, will be useless unless we have the warm support of the musical profession. We have to acknowledge most gratefully the good feeling of those who have, unsolicited, requested brother professionals or amateur friends to add their names to our subscription list, and, while we are perfectly satisfied with the result of our first twelve months, we desire to state that we shall be constant in our endeavours to increase circulation.

Trusting that the music-publishers and the profession will be intensely guilty of aiding and abetting us in such endeavours, we conclude by wishing all a keen enjoyment of the festivities of the season, and that all may live to read the MUSICAL GAZETTE for years and years and years.



WINDSOR CASTLE THEATRICALS.—The performances at the Castle, which were postponed in consequence of the death of his Serene Highness the Prince Leiningen, will commence on the 15th of January next. Sheridan's *School for Scandal* is the play selected. Mr. Leigh Murray will play Joseph Surface, a character in which he appeared with much applause during the farewell performances of that gifted actress Mrs. Glover, in conjunction with the elder Farren, Mrs. Stirling, Compton, &c. Mr. F. Vining has been selected as the representative of Trip.

## Metropolitan.

## MR. HENRY LESLIE'S CHOIR.

A vast treat was enjoyed by such amateurs of part-singing as visited the Hanover-square Rooms on Thursday week. In our last number we had barely space to record that a successful concert had been given by the above-mentioned body; we now have much pleasure in entering into particulars. We commence by giving the programme:—

## PART I.

- "God save the Queen" (arranged expressly for the choir by Mr. Henry Leslie).  
 Madrigal, "The Silver Swan." (A.D. 1612.)... Orlando Gibbons.  
 Harvest Song..... W. C. Macfarren.  
 Sacred Ballad, "I saw a golden sunbeam fall,"  
 Miss Sherrington..... Henry Leslie.  
 Sonata in F, for Pianoforte and Violin, Mr. S.  
 W. Waley and Mr. Sainton..... Beethoven.  
 Part-song, "This world is all a fleeting show." S. W. Waley.  
 Madrigal, "Lady, when I behold"..... John Wilbye.

## PART II.

- Hunting Song..... Mendelssohn.  
 Part-song, "I saw lovely Phillis"..... R. L. Pearsall.  
 Solo for Violin, Mr. Sainton, on airs from Verdi's  
*Rigoletto*..... Sainton.  
 Part-songs for Male { "Integer vitae"..... Flemming.  
 Voices..... { "War Song"..... Kucken.  
 Bolero from *La Chantuse Voilée*, Miss Sher-  
 rington..... Victor Massé.  
 Madrigal, "Hard by a fountain," (A. D. 1550) Hubert Waelrant  
 "Rule Britannia" (arranged expressly for the  
 choir by Mr. Henry Leslie)..... Dr. Arne.

The arrangements of the National Anthem and "Rule Britannia" were simple, and in tolerably good taste. Plain harmonies were employed in Dr. Arne's inspiring air, and one or

two gaps in the melody were satisfactorily filled up by the entrance of the basses before the other parts, which gave the composition a completeness of appearance that rendered the absence of accompaniment a matter of no moment. The whole of the part-music was sung to perfection, but the audience—if we may judge by the encores—seemed to prefer the part-songs to the madrigals. By the way, there appears to be a difficulty as to the designation of “I saw lovely Phillis;” in the programme it was entitled, “Part-song,” and in the book of words, “Four-part Madrigal.” The composition differs from the majority of madrigals in being written in triple time, besides having more equality of phrase than the real madrigal possesses, while its affectation of the madrigal style in the prolongation of some of the phrases renders the title “part-song” inappropriate. Perhaps “four-part madrigal,” a sort of combinatory denomination, is the best compromise. Mendelssohn’s hunting song, “Now morning advancing,” was gloriously sung, and vociferously redemanded. The gradations of tone in this difficult *morceau* were effected to a nicety, and the whole was rendered with astonishing nerve and precision. Flemming’s setting of Horace’s beautiful ode (which ought to have had a nice translation in the book of words but had none at all), was very properly shorn, by the conductor, of the very stupid *crescendo* and *diminuendo* which are to be found in every other bar, and some more rational marks of expression substituted. It was very impressively sung, and the deep note (D) with which the basses concluded proved that the choir can boast of voices whose compass might be the envy of many a solo vocalist. In concluding our notice of the choral music, we cannot help expressing our regret that, of the eighty voices who constitute the “Choir,” at least thirty were absent; and, while regretting their absence, we must commend Mr. Leslie for his firmness in refusing admittance to the concerts to those who do not consider it worth their while to attend the rehearsals. By such stringent regulations alone can excellence in choral singing be attained.

The performances we have remarked upon were most agreeably varied by Miss Sherrington, M. Sinton, and Mr. Waley. The young lady was encored in Mr. Leslie’s ballad, and displayed her executive powers to great advantage in the *bolero*. In this latter style of music Miss Sherrington excels. Beethoven’s sonata was delightful. Sinton is now one of the finest violinists in the world, and in the concerto, sonata, or fantasia, is equally at home. The audience was of an appreciative order, and we are pleased to say that both the sonata and *Rigoletto* (a superior fantasia of his own) were received most warmly. The melodious rondo in Beethoven’s beautiful work was finely played, and created lively admiration.

There was a numerous audience. The Duke and Duchess of Wellington were present; also, Lord Arthur Hay, Lord Gerald Fitzgerald, and many *connoisseurs*, amateur or professional.

At an early date we shall refer to the constitution and prospects of Mr. Leslie’s choir; for the present, our readers must be contented with the report of their first large concert.

Let us not forget to record that Mr. Leslie conducted throughout, that he conducted with spirit and energy, and that the members of the choir were most praiseworthy obedient to every look and gesture.

#### ST. MARTIN’S HALL.

A fine organ built by Willis for Wells Cathedral, has been exhibited to appreciative and admiring audiences by Mr. Best, in a series of performances which commenced yesterday week. The talented executant has been much applauded throughout his exertions. Particulars of the instrument will be given next week.

#### SACRED HARMONIC SOCIETY.

The *Messiah* was repeated yesterday week to a crowded hall. The principals were Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas, the latter gentleman doing duty for Herr Formes, who had gone to Germany since the announcement of his name for this concert.

Madame Novello, who had just returned from Nice, sang as purely and beautiful as ever, and the other vocalists were in fine voice. Mr. Thomas, saving Mr. Weiss, was perhaps the best substitute for the great German *basso* in the eyes of the audience. In our opinion, either would at any time (in oratorio) be preferable.

#### THE METROPOLITAN CHOIRS.

Mr. Montem Smith, educated at St. George’s Chapel, Windsor, and Mr. Wm. Dawson, of the choir of Winchester Cathedral, have succeeded the late Mr. J. B. Sale, as lay vicars of Westminster Abbey, Mr. Sale having held two lay vicars’ situations.

Mr. T. Whitehouse, from St. George’s Chapel, fills the place of the late Mr. R. Clark, and takes Mr. Sale’s place as gentleman of her Majesty’s Chapel, St. James’s.

Mr. Clark’s vacancy in the Chapel Royal has been filled by Mr. Lawler.

Mr. Cooper, deputy organist at St. Paul’s, succeeds Mr. Sale as organist at the Chapel Royal.

Mr. Goss, of St. Paul’s, succeeds Mr. Sale as composer to Her Majesty.

Mr. John Foster, whose appointment as a gentleman of the Chapel Royal we have already recorded, has just been elected a lay vicar of Westminster Abbey, thus succeeding Mr. Knyvett in both of his appointments.

The promotion of Mr. Gray to the valuable patent office of lay vicar at St. Patrick’s, Dublin (valued at nearly £400 a-year), has occasioned another alto vacancy at the Abbey which we believe is on the point of being filled up.

Mr. Henry Buckland takes Mr. Clark’s place as lay vicar.

#### M. JULLIEN’S CONCERTS.

The farewell concert came off on Saturday last, Miss Dolby, Miss Arabella Goddard, and M. Sinton being engaged to give *éclat* to the *finale* of these entertainments. Her Majesty’s Theatre was crowded to the ceiling, and the efforts of the individual performers, and the band generally, were rewarded with tumultuous applause.

The *bal masqué*, which usually forms a pendant to M. Jullien’s series of “promenade” concerts, took place on Monday night, and was attended by a crowded company. Not only was the whole area of pit (boarded over) and stage so closely packed as to render dancing a matter of difficulty, but the audience portion of the great theatre was as near as possible filled with an elegant company. Pink tarlatan looped up with roses supplied the place of the amber curtains, to which operatic *habitués* have been accustomed, and white glazed calico covered with pink tarlatan, and ornamented with rose festoons, furnished a light and pleasing decoration for the front of each tier of boxes. M. Jullien presided over an orchestra of upwards of 100 performers, who played some of his most popular dance music. As we shall have something severe to say about *bal masqués* next week, we shall merely record that M. Jullien did all he could to render the affair respectable, but failed as usual; and with regard to the other arrangements, considerable disorder appeared to prevail in the dress circle from the same seat being sold to two different persons, while the regulation that no person was to be admitted except in costume or evening dress was in many instances disregarded.

#### LONDON SACRED HARMONIC SOCIETY.

The *Messiah* was given on Monday last at the opening concert of this season. The band and chorus were very numerous, and the performance was presided over by Mr. Surman, the conductor to the society. The solo vocalists were Mrs. Sunderland, Miss Gilbert, Miss M. Wells, Mr. George Perren, and Mr. Lawler. Mrs. Sunderland sang very well throughout, and was particularly successful in “I know that my Redeemer,” Miss Gilbert sang but one air, “But thou didst not leave.” Mr. Lawler in “Why do the nations” and “The trumpet shall sound” was very effective, and met with loud applause. Mr. Perren’s delivery of “He that dwelleth” was duly appreciated.

The “Hallelujah” chorus was repeated in obedience to a unanimous call, and “For unto us” narrowly escaped a redemand. All the choruses were finely sung.

The Hall was very full.

On Monday last Mr. Henry Barnby gave his annual concert at Willis’s Rooms. An apology was made for Mrs. Barnby, whose unavoidable absence caused an alteration in the programme. Miss Dolby, Miss Ellen Lyon, and Messrs. Barnby, Montem Smith, and Cummings appeared. The accompanists

were Messrs. Lindsay Sloper, Joseph Barnby, and J. Coward. Some glees, ("Take thy banner," J. Coward: "Come, see what pleasures," Elliott; "The cloud-capt towers," Stevens: "Where art thou?" Bishop,) were admirably sung by the Vocal Union; the last-mentioned being substituted for Goss's glee, "There is beauty on the mountain." Miss Dolby was in excellent voice, and gave her audience Donizetti's "Mille volte," and her old favourites, "O Bay of Dublin" (a modernization of the "Groves of Blarney"), and "Heigh ho, Janet;" being encored in the latter, she sang "Come ferry me o'er," a Jacobite air of trifling and shallow character. She also sang Wallace's "If lov'd by thee," and was again honoured with an encore. Miss Ellen Lyon has a voice of considerable power, and the inestimable qualities of correct intonation and articulation. She sang Bishop's "Tell me, my heart," also "I love the early morn." Mr. Barnby's deep sonorous voice was well exhibited in Benedict's "Rage, thou angry storm;" he also sang Keller's "Land of my dearest." The other vocal pieces were Moore's "Meeting of the Waters," by Mr. Dawson, who also reproduced "Annie Laurie," which we congratulated ourselves was consigned to well-merited oblivion. Duggan's "Yes, 'tis a spell," by Mr. Cummings, and Hatton's "Good-bye, sweetheart," was sung (with interpolations) by Mr. Montem Smith, who was encored therein. Mr. Lindsay Sloper played his own selection from *L'Etoile du Nord* with general applause. He also played, with Mr. Sainton, Beethoven's sonata (for violin and piano) in G, an admirable specimen of the great harmonist's style, containing an *adagio* of the most exquisite beauty, which was thoroughly appreciated by the audience, the last movement being encored.

The concert concluded with the National Anthem by the whole company.

#### CRYSTAL PALACE.

The cheerless weather appears to have no effect on Saturday concert visitors. The new music-room is always filled on Saturdays, and the pursuit of music under difficulties seems quite an enjoyable chase. At the sixth concert Madame Rudersdorff was again engaged: she sang a *scena* from Spohr's *Faust*, an air by Randegger, and "Weel may the boatie row," and was applauded in each. The solo instrumental pieces were Mendelssohn's G minor pianoforte concerto, performed by Signor Andreoli, and Paganini's "La Clochette," by Mr. Viotti Collins.

On Christmas Day the Palace was open to the public, and a considerable number of visitors attended. For their musical enjoyment an express programme was prepared, chiefly of sacred music, the choral portion being given by a select and tolerably numerous body of voices. The whole was under the direction of Mr. Manns.

The following is the return of admissions for six days, from December 19 to December 25:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec. 19	.. ..	615	328	943
Saturday	.. 20 (2s. 6d.)	.. ..	390	1,626	2,016
Monday	.. 22	.. ..	694	262	956
Tuesday	.. 23	.. ..	706	259	965
Wednesday	.. 24	.. ..	404	224	628
Thursday	.. 25	.. ..	3,239	869	4,108
Total			6,048	3,568	9,616

A *soirée* was given on the 16th instant at the Camberwell Institute for the Industrious Classes. A programme of miscellaneous vocal and instrumental music was very well performed by the Misses Mori (an assumed name we believe), Miss Adams, Mr. Webster, Mr. J. Wood, Mr. Stanley, and Mr. Cocking, who accompanied the vocal music. The glee of "The hardy Norseman" was encored; also songs by Miss Adams and Mr. Stanley. Between the parts of the concert an amusing elocutionary entertainment—"Taming the Tiger"—was given, supported by Messrs. Rousell, Dakin, and Streetfield.

#### Theatrical.

**LYCEUM.**—We have to correct an error in our announcement last week of the performances here on Monday evening, which were not, as stated, for the benefit of Miss Woolgar, but of Mr. Woolgar, her father. The popular actress's performance of Rosalind fully realized our expectations: the character, which is a combination of playful affection and social grace, wit, and humour, unalloyed by a spark of malice, is well suited to the actress's powers. Accordingly, the scenes in male attire, in which every sentence is a shaft of wit and sense, were charmingly natural and true, the finest points dropping from her lips with an ease and repose that seemed scarcely conscious of the freight of wit and vivacity with which the words were charged. If, when Miss Woolgar repeats the character (which she will undoubtedly soon be called on to do) she will contrive to rid it of the tinge of over-acting and mannerism, to which we have before had occasion to allude, as the chief defect of her acting, her Rosalind must rank among the best representations of the part that the stage at present possesses. We must not omit that the "cuckoo song" was loudly encored. The performances concluded with the last act of *A New Way to Pay Old Debts*, with Mr. Woolgar as Sir Giles Overreach. Foremost among the traditions from which he adopted his reading has been the recollection of Edmund Kean. Mr. Woolgar's performance elicited very considerable and well-merited applause, and will probably give him a more prominent station in the tragic drama than he has hitherto filled in London.

#### Theatres.

##### PRICES, TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**DRURY LANE.**—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2. 2s.—Doors open at half-past 6, commence at 7.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6 commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## Provincial.

**BURY ST. EDMUNDS.**—The annual conversazione in connection with the Athenæum took place on the 16th inst., and was attended, as usual, by a very large audience. The chair was taken by Earl Jermyn, M.P., who, in opening the business of the evening, expressed his thanks to the managers of the institution for inviting him to preside, and the pleasure he felt at having the opportunity of fulfilling his engagement. He congratulated the members of the Athenæum upon the position which the institution now occupied in the town, upon the large measure of support which it had received from many of the principal inhabitants, and upon the satisfactory manner in which it had supplied a fund of useful knowledge, as well as the means of mental improvement and rational recreation to the very considerable number of persons who had been willing to avail themselves of the opportunities thus afforded them. They had listened to lectures of great merit on subjects of great interest and importance from many eminent and highly-gifted individuals, and he was sure they all appreciated the advantages which those lectures had conferred. While they had devoted a portion of their time to the claims of literature and science they had not forgotten the cultivation and gratification of a taste for music and the fine arts. He was sure they would all thank the Choral Society for the performance of sacred music which they enjoyed in October last, and at the same time indulge in anticipations of enjoyment on a future occasion. He might refer to other departments, but was anxious not to stand between them and the friends who were about to deliver addresses for their instruction that evening. The Hon. and Rev. Lord A. Hervey then read an interesting paper on "Dunstan, Thomas à Beckett, and Cardinal Wolsey," the object of the paper being to explain the peculiar circumstances of the times in which these three great men lived, and the reason of so much power being enjoyed by the ecclesiastical profession during the middle ages. At the conclusion of this paper the company dispersed and strolled through the museum and library, where there was arranged for exhibition a large number of very beautiful specimens of photography. Besides these were exhibited three excellent carbonic drawings, a very creditable chalk drawing by a boy ten years of age, and a number of other works of art. In addition to these were a number of stereoscopes and views, beside the collection of curiosities contained in the museum. On returning to the lecture-hall, the noble chairman introduced the Rev. A. H. Wratishaw, head master of the Grammar School, who read a paper upon Polish and Bohemian poetry, illustrated by some very beautiful airs most tastefully performed upon the pianoforte by Mr. R. Nunn. At the close, the chairman, in the name of the company, returned thanks to Lord A. Hervey and the Rev. Mr. Wratishaw for the papers which had been read; also to Mr. Nunn for the musical illustrations, and for his readiness to lend his services whenever they might be required; and to Mr. Oglesby and the Society of Arts for their kindness in lending the collection of photographs. The proceedings of the evening then closed.

**CHELLENHAM.**—On Friday evening, the 19th inst., the Assembly Room was crowded by a fashionable auditory. Mr. George Douglas Thompson gave a very eloquent and artistic reading from Shakespeare's tragedy of *Macbeth*, and the whole of Locke's celebrated music was efficiently rendered by a band and chorus of sixty performers, Mr. J. O. Smith officiating as conductor. The performance frequently received loud applause, and the company appeared greatly pleased with an entertainment which passed off in every respect most satisfactorily. The music being familiar to most of our readers, needs no analysis. The effect of its performance on this occasion was improved by the addition of wind instruments to the original stringed quartett accompaniment. Mrs. Powell, Miss Tovey, and Mr. Pett took the principal solos. All sang extremely well, and as the band was nicely tempered while accompanying, they were rendered doubly effective. The choruses were given with a boldness and precision that evinced a strict and careful training. "We fly by night" pleased exceedingly. "At the night-raven's dismal voice" and "Nimble dance" were encored, owing, probably, to an "echo" in the latter, which was cleverly managed, and produced a very natural effect. The chorus, "Put in all these"

(unaccompanied), strongly reminded one of the German *chorale*. The voices told well, particularly the basses: it formed a pleasing relief to the more noisy choruses. From a bill of the performance, it appears to have been got up as a complimentary benefit for Mr. Andrews, the lessee of the Rooms, inasmuch as all the performers gave their gratuitous services.

**FARINGDON.**—On the 11th instant, a rich treat to the inhabitants of this town and locality, was afforded by the annual Tea Meeting and Concert, in aid of the funds of the British School. The meeting was held in the Court Room of the Crown Hotel, where a highly respectable company, numbering something like 300, sat down to a comfortable tea, provided by the ladies taking an interest in the school; after which the concert commenced with the recitative "Comfort ye," and the air, "Every valley," to which succeeded the chorus, "And the glory of the Lord." Then followed several of Kent's anthems, which appear to be favourites with the musical amateurs of the town. Messrs. Fidel, Anns, Ballard, Burrell, Joyner, and Prior, took parts in the solos, duetts, trios, and verse portions of these anthems, and were much applauded in their several parts. The first part of the programme ended by Mr. G. Fidel singing Handel's beautiful air, "Angels ever bright and fair," which delighted all present. The remaining portion of the programme consisted exclusively of selections from *The Messiah*.

The chairman thanked the performers in the name of the audience for the rich treat of music which had been given, and expressed a hope that in a town where evidently very great musical feeling prevailed there may be shortly established music classes—that the delightful science may be prosecuted with more vigour than hitherto.

After a vote of thanks to the chairman, the singers gave "God save the Queen." Mr. G. Fidel, Mr. Ballard, and Miss Anns, of Swindon, taking the solos.

The town is indebted to the efforts of Mr. G. Fidel for the treat, and it is satisfactory, as well as honourable to Mr. Fidel, to know that none of the expenses of the entertainment came out of the school fund.

Mr. G. Orchard presided at the harmonium.

We understand that there has lately been established a musical society in Faringdon.

**HUNTINGDON.**—A performance of sacred music was given at All Saints' Church, by Dr. Steggall, on the 17th instant, upon the new organ, built by Bryce and Son. As the day proved fine, the church was well filled with the surrounding gentry and county families. The following was the programme:—Grand Prelude and Fugue; J. S. Bach. Air, "If with all your hearts;" Mendelssohn. Chorus, "The waters overwhelmed;" Handel. Pastoral; Kullak. March in *Athalie*; Mendelssohn. Chorus, "I will sing unto the Lord;" Handel.—Overture, *Occasional*; Handel. Air, "What though I trace;" Handel. Grand Sonata (No. 4); Mendelssohn. Air, "Lord, remember David;" Handel. Trio, "Lift thine eyes;" Mendelssohn. Chorus, "The heavens are telling;" Haydn. A collection was made in aid of the new organ fund.

**LIVERPOOL.**—Miss Lacy, who made a somewhat promising *début* a short time ago at St. George's Hall, gave her first "select concert" on Saturday evening last, the 20th instant, at the Royal Assembly Rooms, St. George-street, and we were pleased to observe the efforts of the fair young artiste encouraged and appreciated by a numerous though not scrupulously select audience. In connection with her own vocal efforts, the *beneficiare* was assisted by Miss Wiatt, Mr. Millar, and Mr. Armstrong, as vocalists, and Mons. Baetens, Master Radcliffe, and Mr. J. Skeaf, as instrumental executants on violin, flute, and pianoforte respectively. The programme opened with the hackneyed but ever-pleasing "Hail, smiling morn," respectably rendered by Miss Wiatt and Messrs. Skeaf and Armstrong. Miss Gaskell sang a song by Hobbs, "The Captive Greek Girl," Moore's "Harp that once through Tara's halls," and Mr. Skeaf's "Elise." Though we noticed a marked improvement in her execution and intonation, consequent upon careful practice and increased confidence, yet there is abundant room for further cultivation in an organ that, with skilful training, would place its possessor high amongst our local talent. Miss Wiatt gave Linley's "Jeanie" and "Kathleen mavourneen," in fair style—here also there is a lack of cultivation. Beethoven's beautiful "Adelaide," and Mozart's equally beautiful "Il mio tesoro," were never more basely murdered than they were in the hands, or rather in the voice, of Mr.

Millar. This gentleman's hey-day is past, and it is truly painful to hear such first-class music rendered by a worn out voice. Mr. Armstrong in "Life's dearest hope" and "Philip the Falconer," evinced his usual care. When is Philip to "shuffle off this mortal coil?" M. Baetens played a rondo by De Beriot, and his burlesque variations on the "Keel Row," in a masterly manner. The flute solos of Master Radcliffe were not marked by any peculiar brilliancy of execution. Mr. Skeaf conducted throughout most ably. The encores were more numerous than judicious.

**PHILHARMONIC SOCIETY.**—Amongst the many associations of Old Christmas there is none that is more highly appreciated than this society's annual performance of *The Messiah*. The applicability of the theme renders it almost a necessity of the season in common with the holly-bush and mistletoe. What a master mind was his that conceived such a work! Though the music of the greatest of oratorio is as familiar to us as the story of "turn again, Whittington" we ever find in it fresh gems to dazzle our mind's eye, new beauties to awaken our admiration of the mighty genius that penned exultant "Hallelujah." In it, our minds travel back to the lowly stable at Bethlehem; we realize, as it were, the "shepherds abiding with their flocks;" with them we behold his star in the east, and sing with rapture "Unto us a child is born." Eighteen hundred and fifty-six years pass away as a dream, and on the threshold of fifty-seven the song is still heard. The "Man of sorrows" has been born, has died, and ascended, and in His name we wish "Peace on earth, goodwill towards men." A heavenly subject, and music worthy of it.

Never, in our recollection, have we had the treasures of Handel's mighty mine so grandly unfolded to our senses as it was on Tuesday last, the 23rd inst. Principals, band, organ, chorus, everything was perfection's self, from the overture to the mighty "Amen." Madame Clara Novello, Mr. Sims Reeves, and Mr. Weiss are so well known in connection with this work that it is almost supererogation for us to say that they again achieved a perfect success. Madame Novello sang "I know that my Redeemer liveth," in our opinion not a tittle inferior to Jenny Lind. Of Reeves in "Comfort ye," "Every valley," and "Thou shalt break them," and of Weiss in "Why do the nations" and "The trumpet shall sound," &c., it is needless to speak. Miss Lascelles, though new to a Philharmonic audience in oratorio, likewise achieved a flattering success, her pathetic reading of "He was despised" bringing the tear to the eyes of many of her hearers.

This (the tenth subscription) is the last concert of the society for the present year, and we cannot let this opportunity pass without thanking the committee for the many musical treats we have experienced, the last, and by no means least, being the (words fail to qualify it) *Messiah*.

**SONNING.**—A glee and madrigal society, consisting of the church choir and others, has been formed in Sonning, since the appointment of Mr. Bond as organist to the parish church, and they gave their first concert on Thursday week in the reading-rooms, under the sanction of the Rev. H. Pearson. The programme consisted of sacred and secular music. In the sacred portion, a small selection from an oratorio, *Jerusalem*, was admirably performed, the solos taken by two boys, whose singing evinced the careful training of a good master. The glees and madrigals went with great spirit, some of which were encored. The degree of proficiency exhibited was highly satisfactory, and, considering the short time the society has been formed, was the greatest evidence of the zeal of the members and the ability of the master. Mr. Bond gave two pianoforte solos—the first, "A song without words," of his own composing; the second, Beethoven's *Andante* in F. The rooms were quite crowded.

#### "FREE CONCERTS" IN NEW YORK.

"There be a thousand and one things, good master, amongst us which are unknown to us. Some good fellow ought to take his pen, and go down into cellars and other underground places, and record all he sees and hears, that the world might rejoice in the knowledge of things now unknown."—*Old Play*.

Obedying the dictates of the old philosopher, we have "gone down into cellars and other underground places," and now we shall "record all that we have seen and heard, that the world may rejoice in the knowledge of things before unknown" to it. Strolling through the Bowery in search of these mysterious "unknown things," we saw a transparency, bearing in large characters the legend, "Free Concerts every Evening—Lager-Bier." Music and lager-bier, thought we, good; and we soon found ourselves

sitting at a table, in a commodious and brilliantly-lighted room, with a "seidel" of resinous fluid before us. The room was crowded with long-whiskered and moustached Germans, sitting in groups around the tables (with here and there a pretty frau-lein amongst them), drinking and smoking, and chatting in German most profound. At the further extremity of the room was a platform, which was furnished with a pianoforte and several music-stands. We sipped our beer, lighted a cigar, and waited. At length a bustle was heard near the bar. The landlord, accompanied by a very long-bearded gentleman, rushed towards the platform, coatless, and with their shirt-sleeves rolled up. They had been busily engaged in tapping fresh casks of beer, and attending to the repeated calls of the various waiters. These personages, by-the-bye, form a very interesting feature in the establishment, as they rush frantically among the guests, bearing a countless number of glasses in safety, and shouting "ein, zwei," etc., as though their lives depended upon it.

Our landlord and his companion mounted the platform, a pianist had mysteriously made his appearance before his instrument, and was preparing himself for action. The old man deliberately rolled down his shirt-sleeves, pulled up his collar, adjusted a fresh cravat, donned a white vest, and finally encased himself in a nicely-fitting black coat. The young man with the very long beard followed his example. The two then made their best bow, the pianist preluded, the concert commenced. We will not attempt to criticise the performance on this occasion; but the audience, who, after all, were good judges, encored the duett rapturously, and it was again sung, and again met with the approbation of the listeners. Having concluded, the duo bowed, and commenced uncasing; coat, vest, and cravat disappeared, the collar was pulled down, the sleeves rolled up, and, having deposited the cast-off habiliments in a safe place, to be used again when required, the singers resumed their places at the beer-casks, and commenced the more congenial task of supplying the wants of their thirsty customers. We are positive that we saw the very long-bearded young gentleman afterwards on the stage in Niblo's Theatre, where he sustained an important part in the effective chorus of the German opera.

Having finished our beer, and witnessed a repetition of the above scene, we returned to the sidewalk, and resumed our walk. A few steps brought us to another sign, which not only bore the words, "Free Concert," but the attraction was heightened by the addition of "French Theater and Lager-bier" on the opposite side of the transparency. Who could resist such an appeal? Down we went, and found ourselves in a low, damp cellar, dimly lighted, and packed to its utmost capacity with people of all ages, sexes, and conditions. Frenchmen, Spaniards, Germans, Italians, Hebrews, Englishmen, Americans—all nations seemed to be represented. We crowded our way through the dense masses, and finally took a seat at a table near the stage, which was gotten up with a considerable degree of taste. A drop-scene, about eight feet by ten, shut out the view of the stage, and increased the anxiety of the audience to learn what mysteries it concealed. In the orchestra-box (there was an orchestra-box a little larger than a candle-box) sat a violinist and a corneopane player, who, at the sound of a bell, commenced the overture. The performance was about to commence! A breathless silence pervaded the vast assemblage. The overture *over*, the bell again sounded, and the curtain slowly ascended, disclosing a "flat," which represented the interior of a room, and two or three side scenes, just wide enough to allow the spectators to see everything that took place behind them. That this was very refreshing can be well understood, when we inform our readers that near one of them was the dressing-room of the principal danseuse of the establishment, who was at the time of the rising of the curtain consulting a mirror in regard to the effect produced by the application of a rouge-laden rabbit's foot to her cheeks, and whose toilet, we must remark, was not entirely completed.

The performance was commenced by the landlord, a dapper little Frenchman, in his shirt sleeves, who marched out into the centre of the stage, and, after having recognized several of his acquaintances in the audience before him with familiar bows and winks, gave the signal to the orchestra, and sang, in a chirping, cheerful manner, a French love song, which pleased immensely, and which was encored. The song was repeated; the little landlord bowed, and the curtain descended amidst a whirlwind of applause. An intermission of "fifteen minutes for refreshments" ensued. The waiters, French, Irish, and German girls,

flew around with busy zeal, dispensing the popular beverage; fresh cigars were lighted, the conversation was resumed, and finally reached such a pitch of enthusiasm, that there was a very fair prospect of a pretty little row; when the bell rang, the curtain ascended, and the orchestra struck up. This time, a youthful German, with an incipient moustache, and an exceedingly dirty guitar, appeared and sang a German song. He finished, bowed meekly to the thunders of applause, and disappeared. He was followed by a very sickly and remarkably debauched-looking young Frenchman, with a rakish moustache, who sang a French amorous song with so much unction, that the cheeks of a fair but we fear a frail, French girl, who sat opposite us, were tinged with a slight blush; and she cast her eyes, first at us, to learn whether we understood the language, and then with modesty (!) to the floor. The song, of course, was received with rapture, and was loudly encored. It was repeated, with variations, and the performer retired. He was followed by the danseuse, who made the most of the small stage, and who was also encored. Next came an American gentleman, very seedy, very tall, and very impudent. He sang "Jordan's a hard road to trammel," and retired. He was *not* encored. The curtain went down; lager-bier again flowed freely, the tongues of the audience were again let loose, and, as before, a riot was prevented by the ringing of the bell. The curtain arose, and a curious spectacle met the gaze of the audience. Our first thoughts were of the Spanish Inquisition, and we fancied we saw before us a victim undergoing the torture. Upon the stage stood a man, strapped to a harp; upon his back he carried a huge bass-drum, a drum-stick was fastened to his left elbow, his lips were applied to a set of Pandean pipes, which was fastened securely under the chin; a trumpet was attached to the harp, in a convenient position to be used occasionally; a pair of cymbals were fastened between the knees of the performer; a small drum was placed near the foot of the harp, and was worked some way or other, we know not how; a triangle was also worked in some mysterious manner, and, to crown all, he wore upon his hand a helmet of bells, which sounded whenever he moved. Silence reigned throughout the room. Expectation was at its height. Suddenly the performer screwed his head around with fearful violence; a wild, unearthly sound came from the pipes; with a spasmodic movement of his whole body, the drum was struck, the harp was sounded, the cymbals clashed, the triangle struck, the kettle-drum beaten, the bells rung, and the room was filled with a musical tempest, while the shrill sound of the Pandean pipes rang out over all with terrible effect. Another spasm, and another burst of music; now the performer writhed, trembled, and perspired; the spirits of seventy thousand demons seemed to have possessed him; he puffed, panted, and wriggled; his eyes seemed bursting from their sockets; the uproar he produced was fearful. We trembled and were rejoiced, when he suddenly removed his lips from the pipes and applied them to the mouth-piece of the trumpet, and concluded his performance with a ra, ta, ta, which made the very ceiling shake. The curtain descended amidst the plaudits of the wondering audience; and we, overpowered by the heat of the room and the intensity of the music we had heard, returned to the fresh air, and sought our lodgings. Thus ended our first night at the "Free Concerts." We have since visited other places of the kind, and may, in a future number, record what we saw and heard there, for the benefit of our readers.—*New York Review.*

### Reviews.

THE CRIMEAN HEROES' POLKA. By E. L. HIME. (P. J. Harvey.)

Mr. Hime, if we are not mistaken, has been hitherto before the public only as a writer of ballads; and though he has in this capacity obtained some fame, it is scarcely to be expected that he should produce anything very striking or original in the shape of a polka, a style of composition which requires positive experience combined with talent for instrumental writing, in order to steer clear of the common-places. "The Crimean Heroes' Polka" is not a bad polka, though the composer's invention appears to have been already exhausted by his ballads. There is not much of it: it consists of but four strains of eight bars each, and a page of *coda*.

The introduction is so short that it might very well have been omitted.

What stupid titles people choose, to be sure! Doubtless there is a "Crimean Heroes' Funeral March" in existence, and one of the titles must therefore be singularly inappropriate.

"WELCOME TO BRITISH HEROES ON THEIR RETURN FROM THE CRIMEA." Song. By THOMAS BERRY. (B. Williams.)

Compass E to G sharp.

There is more decision about this title. The *returning* Crimean heroes could not be dead. There is a bold and decisive character, too, about the song, as may be imagined when we say that it begins like the "Carousal" chorus in *Les Huguenots*. Boldness and decision are, however, its sole characteristics. It is very incoherent, and would best suit an asthmatic person, or any one with "limited" sustaining power, for both voice and accompaniment appear to take breath at every other bar.

The introduction of "God save the Queen" in the concluding and only symphony is in bad taste, and, consisting as it does of four bars of the National Anthem, a frantic run up the scale and down again, and two abrupt chords,—a sort of hint at loyalty badly carried out—may be held up to young composers as an example of what they should *not* do.

"WE PARTED IN SADNESS." Song. By ALFRED BEDDOE. (Shepherd.)

Compass D to E.

A plaintive ballad, and nicely written, though the accompaniment has too chromatic a treatment. The composer is evidently a vast student of Mendelssohn. If he will open his score of *Elijah* (we feel sure he possesses one) at the air, "Lord God of Abraham," he will find that the very peculiar phrase and harmony at the words "answer me" have supplied him with material for at least one bar in this ballad.

In the copy forwarded to us for review, a terrible typographical error has been corrected with the pen. It is a great pity that compositions should go forth to the world under such disadvantages. In this instance, we have F sharp in the bars of the accompaniment, and an *arpeggio* in the treble, consisting of the chord of A with the seventh, a disagreeable combination that must have arrested the attention of any careful proof-reader.

"PROUDLY WAVES THE BRITISH BANNER." National Song. By RALPH WILKINSON. (Jewell.)

Compass B flat to E flat.

Plenty of spirit in this song, but no originality. The commencement of the air is Neukomm's "Stormy Petrel," followed by "Charlie is my darling." A reference to the alliance calls forth "Partant pour la Syrie" from the accompaniment, the voice singing a sort of "second" till the end of the verse, when the pianoforte has "Partant pour la Syrie" all to itself. The words "Lords of the main," suggest "Rule Britannia," which is made to form the concluding symphony.

We respectfully inquire of Mr. Wilkinson, what sort of correspondence there is between the F sharp in the accompaniment and the G in the voice part (last bar of the first page, and elsewhere), and where the thirds go to (second line of page 6.)? We would suggest that the aforesaid G might have been written E—thereby corresponding with one of the notes of the accompanimental chord—without any fearful interference with the melodious progression; and the thirds might have concluded simultaneously with the commencement of the octaves in the next bar.

"MEMORY." A Serious Glee, for Three Voices. By GEORGE HOLDEN. (Cramer and Co.)

In our Liverpool news last week, the death of an esteemed musical professor of that town was recorded. That professor was the composer of the glee "Memory." He wrote to us but last month, informing us that the glee, twenty years ago, gained a prize at the Beefsteak Club, but that the words (written by Samuel Lover, and the property of Cramer and Co.) were not vouchsafed until the present year, so that the publication of the composition is quite recent. It is now inscribed to the memory of a son of the rector of Liverpool, Major William Pitcairn Campbell, who, at the head of the 23rd (Royal Welsh) Fusiliers, valiantly distinguished himself in the dreadful fight at Inker-

mann, and who subsequently died in the hospital at Scutari. We refrain from criticising the glee (not because it is a bad composition, and we are desirous of following the directive motto, "*De mortuis nil nisi bonum*," but) because the glee is good, and worthy a place in every society's library in the kingdom, while the purchasers—in addition to increasing their stock by one good three-part glee—will be rendering a service to the family of the lamented Mr. Holden, for the report to which we have referred states that his widow and children are unprovided for.

"HARVEST HYMN." (Jewell.)  
 "SIX SHORT ANTHEMS." (Novello.)

By THOMAS LLOYD FOWLE.

The "Harvest Hymn," is a setting for four voices of some words from Martin Tupper's "Ballads and Poems for the Times." We object to the employment of the voices in unison twice within two strains of eight bars each, and, in a composition of such simplicity, chromatic intervals—such as at the commencement of the last line of the first page—should not be introduced.

An *ad lib.* cadenza in the pianoforte accompaniment, should be expunged, also a run at the commencement of the symphony.

No. 1 of the six anthems, "Wilt not thou, O God, go forth with our hosts?" is smooth and unpretending. In the final chorus of this anthem we find the tenor part provided with two notes for some two or three bars, which notes are quite superfluous.

No. 2, an anthem for Easter, consisting of a short solo and chorus, occupying altogether only two pages, calls for no remark, except that the "Hallelujah," in the chorus, is very puerile. If a choir were to be taken frantic in the middle of an anthem, and begin dancing, it would be no more than Mr. Fowle's "Hallelujah" seems to suggest.

No. 3, for Whitsunday, commences with a recitative, followed by a short air to words by Mr. Fowle. Mr. Fowle should not have introduced words of his own between verses from the Scriptures; neither should he have commenced a short anthem with a very bad recitative.

The next, a thanksgiving for abundant harvest, has, in common with the other anthems, the advantage of brevity. The air with which it commences has an accompaniment which is more adapted for a drawing-room ballad than a sacred composition. The brevity of the chorus (eight bars) is somewhat remarkable.

In No. 5 the choir are supposed to dance, at least so we infer, from the peculiar setting of the words "Art most high."

The last of the set, "Sing unto the Lord," an anthem for Christmas, is simple and brief.

## Foreign.

PARIS.—The six competitors selected to set the poem to music have delivered their compositions. Their names are MM. Bizet, Demersmann, Erlanger, Lecocq, and Limange, of Paris; and M. Maniquet, of Lyons. The jury, composed of MM. Auber, president, Halévy, Ambroise Thomas, Scribe, St. Georges, Mélesville, Leborne, Victor Massé, Gounod, Bazin, and Gevaert, will meet on the 29th instant, to arrange for the hearing of the pieces. The successful competitor will receive 1200 fr. and a gold medal of the value of 300 fr.

## CORRESPONDENCE.

### SOUTHWARK SINGING ASSOCIATION. TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I was somewhat surprised at the report written by one of your correspondents of a concert given at the Royal Surrey Gardens Music Hall, in which it is stated that the Southwark Singing Association was assisted by Mrs. Webbe, Mr. Charles Field, and Mr. Husk, and not so much as mentioned the name of a lady who sang the whole of the soprano soli in the first part and second parts, including "With verdure clad," and also, "Softly sighs" in the third part. This lady was Madame Stuttaford (late Miss Pringle), who performed in a very artistic manner, and was most enthusiastically received.

Mr. Minot, the conductor, had to make an apology for Mrs. Webbe, stating that she would not be able to arrive till the third part, but that Madame Stuttaford had kindly consented to sing her (Mrs. Webbe's) soli until that time. Trusting to your well-known sense of justice for insertion I inclose my card, and remain your obedient servant,

VERITAS.

## MODERN MUSICAL INSTRUMENTS.

It is in the department of instrumental music that the progress of the art is chiefly apparent at the present time; and it is to the improved construction of our musical instruments that much of this progress may be traced. The instrument-maker has had a hand in it as well as the composer and the performer; for the instrument-maker has given the composer and the performer the command of resources of which their predecessors, down to very recent times, were destitute. Few of the present generation, indeed, are aware of the important improvements in the construction of instruments which have taken place during this and the preceding century. Not one of them, we believe, has remained unchanged, save only the violin and its kindred the viola and violoncello. They were brought to perfection two hundred years ago; the names of their principal makers have descended to posterity with the celebrity of great artists; and their successors have only been able to imitate them, more or less successfully. A genuine Amati or Stradivarius has a value like a genuine Titian or Rubens. A counterfeit may pass with the multitude, but cannot for a moment deceive a connoisseur; and a violinist not possessed of a true "Cremona" is like a singer ungifted with a voice.

But in this respect the violin tribe stands alone. The pianoforte has assumed such a variety of forms, its compass has been so extended, and its power so much increased, that it is scarcely the same instrument that we remember in our early days. The harp, with its "double action," and other inventions, is altered no less, and the changes in both these instruments have made corresponding changes in the music written for them. Every one, too, acquainted with the "king of instruments," the organ, knows how wonderfully its stupendous powers have been enlarged by the science and skill of the present race of "builders."

Perhaps the most important changes—as being those which are giving new features to the most remarkable creation of modern musical art, the grand orchestral symphony—are those which have been and are still continuing to be made in the construction of the wind instruments. The eminent foreign manufacturer Sax, and our countryman Kohler, are specially distinguished for their improvements in the brass instruments—the trumpet, horn, trombone, &c., by the introduction of valves and other contrivances, which supply the deficiencies and remove the imperfections of the scale, give equality to the tone, and facilities for the execution of passages formerly impossible. The alteration in the wooden instruments—the flute, oboe, and clarinet—consists of an equal distribution of the holes, and a greater equality in their size, together with a mechanism which enables the fingers to act upon them from a distance. We owe this improvement to an amateur, a Capt. Gordon, who was the first to construct a flute with holes equal in size and distance, covering such holes as were out of reach by means of keys; those keys being closed by the fingers acting upon a half ring or crescent which surrounded the finger-holes. Owing to his premature death his important invention made but little way. M. Boehm, of Munich, then made flutes upon Gordon's plan, slightly modified, and without any substantial novelty. But (as often happens in the case of inventions) the "Boehm Flute" has come into use, while the real inventor of its mechanism is forgotten. What Boehm did was to apply Gordon's system to a new mode of fingering; so that a player who wishes to make use of this flute is obliged to learn the instrument anew. This inconvenience led to various attempts to remove it; and several flutes, constructed with this view, were brought forward at the Great Exhibition.

M. Barret, the celebrated performer on the oboe, has applied Gordon's mechanism to that instrument with great success; and Mr. Klose has adapted it to the clarinet. The bassoon has fallen behind in the race of improvement: much still remains to be done for that fine instrument, from which our great composers have drawn so many beautiful orchestral effects.

Multitudes of new instruments have been invented within these few years—most of them being born only to die. Among those which survive, the principal brass instrument is the cornet or cornopean, which, however, is not yet legitimatised by admission into classical orchestras. The harmonium is a fine instrument, getting into extensive use, and rising into great importance. It has a key-board similar to that of the pianoforte, and the sound is produced by the action of wind upon vibrating tongues of metal. The acoustical principle was discovered by Mr. Wheatstone; but its application to the harmonium was

made by M. Alexandre, of Paris. Another instrument of the same genus, though on a small scale, is the concertina, which has been brought into notice chiefly by the admirable playing of Signor Giulio Regondi, Mr. R. Blagrove, and Mr. George Case; but it is very defective in mechanism and tone, and must be much improved before it can be admitted as a legitimate member of the instrumental family.—*Daily News*.

### OUR SCRAP BOOK.

#### MOZART'S SYMPHONIES.

(From a New Philharmonic Programme.)

It is a characteristic of great music, as of great poetry, that its merits only become fully developed by time. The works destined for the most certain immortality are, when first produced, often neglected, or merely tolerated; and even in the almost exceptional cases, where they are applauded and admired, the admiration seldom rests on the qualities which ensure for them their subsequent fame. It is the province of posterity to discover features of excellence which have escaped the attention of cotemporary observers, or which, if noticed, have not been appreciated in their full significance. Now there is one quality of Mozart's highest class instrumental works, which, although it much enhances the greatness of their musical character, has been very seldom dwelt on, and often overlooked altogether; it is that they have no meaning.

Probably the first impression of such of our readers as have not themselves considered the point, will be that we have, in saying this, the intention of perpetrating some unseemly joke. Not at all; as we will endeavour to explain.

A great rage has arisen, in modern days, for giving instrumental music what is called a "descriptive" character; and this rage is now about reaching its maximum intensity. It has been thought not enough that music should excite emotions in the mind; but it has been desired to make it also suggest ideas of facts, which is quite a different office. Emotions must necessarily be produced by the concord of sweet sounds; and happily it is the province of all good music, whether pure or mixed, vocal or instrumental, to excite in us feelings and sensations of the highest and noblest order. But the advocates of descriptive music are not content with this; they wish to make it perform a work altogether different—namely, to excite in the hearers ideas of things properly cognizant only of other senses than that of hearing. For by descriptive music we do not mean that which is imitative only, such as the expression of the warbling of birds by a shake on the flute, or the roll of thunder by a tremolo on the drums; this parrot-mocking of sounds is of the lowest grade, and scarcely worthy of serious mention; but the true descriptive music is of a much better class, and, from the patronage it has received from the best writers, is worthy of much higher esteem.

A few examples will show this, and will at the same time illustrate our meaning clearly. In Handel's Israel in Egypt, the chorus, "He sent a thick darkness," is a sublime attempt to give, by the character of the music, an idea of intense gloom—"even darkness which might be felt." There is no proper connection between sound and optics; but few fail to appreciate the merit either of this or of other great descriptive music in the same oratorio. Haydn's "Representation of Chaos," is an effort to raise in the mind ideas analogous to a state of formless, incoherent, disorder; and, though to do this well lay beyond the composer's power, there are good points in the composition; as, for instance, the snatches of melody, intended no doubt to symbol the existence, in the midst of the chaos, of the materials from which a fair and happy world should hereafter be formed. There are many other examples of true descriptive music in this oratorio, mixed, however, with much of a lower grade. We may content ourselves with a mere allusion to the exquisite dramatic music of Weber, symbolic equally of earthly scenes and unearthly fancies, and refer to—what is by far the grandest of all descriptive compositions—Beethoven's Pastoral Symphony. And this is more to our purpose, as it is purely instrumental; it depends only on inarticulate sounds, having no libretto, save the few introductory words attached by the composer to make his intentions more clear. There is much misunderstanding about the nature of the

descriptiveness in this symphony, even among some musically educated persons, who, judging by one or two exceptional parts, imagine the representation to consist of mere imitations of sounds, the kind of music we have already condemned. But this is a great mistake: the only portions amenable to this charge are the drums in the storm, and the bird passage at the end of the slow movement. Now, if the former were the only, or even the principal, feature to indicate the confusion of the elements, it would be certainly puerile; but it is in reality quite subordinate; and as of course the drums must be included, they are skillfully given just that to do for which they are most suitable. As to the nightingale, wagtail, and cuckoo passage, we cannot defend it; we always wish it was not there, as compromising the dignity of the composition; and it is so obviously an episode, that we indulge a fancy it may have been a subsequent interpolation, added perhaps at the instance of some of the composer's romantic lady friends, who thought the presence of good unmistakable birds essential to complete the idea of the wood beside the murmuring stream. We firmly believe that if Beethoven had sincerely approved this style of description, he would have introduced the warblers into the body of the composition, as Spohr has done in *Die Weihe der Töne*. But, putting these trifles aside, what a magical composition is this Pastoral Symphony! How true the depiction of the "*heitere Empfindungen*" (the word *heitere* has no correct equivalent in English), awakened by the arrival in the country! How gorgeous the natural colouring of the scene by the rivulet! How joyous the abandon of the dance of the peasants;—and then the storm! What a stupendous exercise of musical genius! This movement alone is a study for a lifetime: it is the climax of the power of legitimate musical description; for it might easily be shown that, strong as is the temptation offered by a storm for unworthy devices, there is scarcely a note of Beethoven's that is not pure music of the noblest kind! Only compare with it an analogous work of another composer of no mean order, the triton among the minnows of Italian Opera, Rossini, and see how poor the *Guillaume Tell* storm appears by its side!

Far be it from us, therefore, to deny that descriptive music may be made a noble thing; but what we complain of is, that it is running wild, or at least the musical world are running wild after it. We only wish we could persuade some of the gifted modern composers, who waste their time in representing the unrepresentable, just to try the experiment of writing a little music, which should, like Mozart's Symphonies, be innocent of meaning; and, though they might not find the task easy, we would back its success very strongly.

It is an open question, which deserves more investigation than it has yet received, how far music is legitimately capable of expressing ideas lying out of the proper domain of sound; that it is so to a certain extent is undeniable; but this extent is much more limited than is usually supposed, as may be evident by the fact of the exceeding indefiniteness of the representations produced. For, if we examine closely into the working, on the mind, of any descriptive piece of instrumental music, we shall find that by far the greater portion of its efficiency is due to our own fancy, and very little to the suggestive power of the music itself. It is easy enough, when we are told beforehand the programme of a composition, to identify, or rather to imagine we can identify, its descriptions; but let any descriptive symphony or overture, even of the highest class, be played to a person ignorant of its name or intention, and see the result of his endeavours to make out its meaning. We once heard a magnate of a provincial Festival (where Mendelssohn had just succeeded Neukomm in favour) declare he could distinctly trace, in the Wedding March, the exact point where the ring was put on; but for our own parts we failed to discover any hymeneal character in it, except, perhaps, the frequent and prominent discords! The most contradictory guesses are made, even by eminent musical critics, as to the meaning of compositions; and we think this very fact might warrant the inference that the meaning so anxiously pursued might be, after all, an *ignis fatuus*—the composition never having been intended by the composer to bear any meaning at all. And often, when an explanatory programme is given, the case is not much better; for we have remarked the perplexity of hearers listening to a romantic composition of the modern school with a long sheet of explanation in their hands, and trying their utmost, but in vain, to make out what part of the scene is being played. And we have been almost profanely reminded of the reply of the showman, when asked inconvenient

questions by his juvenile spectators as to which parts of his picture he was describing.

It is probable that music may be only really capable of describing facts, through the medium of sensations appertaining to them; which sensations are producible also by musical combinations. Thus, for instance, an impression of liveliness or solemnity conveyed by music, may correspond with feelings of the same nature excited by certain objects or certain scenes; and so may seem to describe such objects or scenes; whereas in reality it only recalls certain subjective qualities of them. Hence, if the hearer is told what the music refers to, he may probably succeed in tracing the description; but if not, he may altogether fail in divining what is intended to be described.

However this may be, there is no doubt that descriptive music is good and commendable, so far as it is kept in bounds; it may call forth much skill and talent; and where a thorough appreciation of the æsthetic character of music exists, it may tend to results of high merit. But to say that all good music must be descriptive, because some good music happens to be so, is illogical in the extreme; for by far the greater part of our most esteemed instrumental compositions are of such a character that it is impossible to imagine any consistent programme for them, except by resorting to the wildest rhapsodies of modern German enthusiasm.

And it needs but little argument to show that non-descriptive music, at least in the instrumental form, is of a purer and nobler order than descriptive. The latter depends for its interest partly on an element foreign to the essential nature of the art; for music, strictly speaking, is intended to give pleasure by combinations of sound only; and when the descriptive element is introduced, the composition becomes no longer pure music, but, to a certain extent, a combination of music and drama. But a work to which no programme is attached, must please by its merit as a pure musical composition, standing independently on its phonetic qualities, and unaided by any foreign associations; and we think it may be taken for granted, that the composer who excels in works of this nature shows more true command of his art than he who owes half his success to the embodiment in his composition of some tangible scene or extraneous idea.

It will now, we trust, be seen that we were in sober earnest when we stated that Mozart's instrumental compositions were enhanced in musical worth by their *having no meaning*. Nobody could write descriptive music better than Mozart, when he pleased, as all the world knows; but he did not think that symphonies, quartets, and quintets were the proper field to display this talent upon; and, consequently, in these he confined himself to pure, unadulterated, essential, abstract, music. We are not aware that, throughout the whole range of these strictly instrumental compositions, there is any attempt to introduce or suggest a descriptive feature, extraneous meaning, or non-musical idea of any kind whatever. And this is one reason why they form such admirable examples for study. To those who seek intellectual gratification only, the genius of Beethoven may be more captivating; but for solid benefit and practical improvement in composition, there is no school like Mozart, whose works are truly a "pure well of music, undefiled."

Mozart is said to have written altogether nearly forty symphonies; of which, however, only about six were composed during the last ten years of his life, when his powers had arrived at maturity, and his style had taken its most elevated form.

The three most esteemed of all, namely, the "Jupiter" Symphony, that in G minor, and the present one, were composed within a few weeks of each other, about the middle of 1788, and shortly after the completion of "Don Giovanni." The production, contemporaneously, of three grand orchestral works, so entirely differing from each other in style as these three are, is a remarkable evidence of the composer's power of variety, as well as the originality of his ideas. For though, as we said before, neither of them describes anything, they produce impressions each of a very different kind. The character of the "Jupiter" Symphony is grand and majestic; that of the G minor, stern and energetic; that in E flat lively and simple.

**THEATRICALS AT THE RATE OF FORTY MILES AN HOUR.**—Mr. John Brougham, the celebrated author, actor, and proprietor of the Bowery Theatre, New York, lately made a bet that he and his company would perform in New York and Philadelphia, within the ordinary theatrical hours, on the same evening. The bet was taken up, and accordingly Mr. Brougham,

on Friday last, proceeded to perform this extraordinary feat. At precisely seven o'clock on that evening the curtain rose in the Bowery Theatre, New York, and the "Stage Struck Irishman" was performed. The time occupied in its performance was not quite half an hour. Mr. Brougham then addressed the audience, and begged to be excused, as he had some important business to transact in Philadelphia that same evening, and he must needs be on his way. The stage rig having been taken off, Mr. Brougham, with his company, and representatives of the city press, got into one of the large waggons of the Adams' Express Company, and Jehu laid on the string, and the entire quartette did some smart travelling, through Broadway and Canal-street, down to the Courtland-street Ferry, the journey being illuminated by the blaze of rockets—and the bursting of Roman candles. Jersey City having been reached, the company embarked in the train, at about eight o'clock it started. In violation of the city ordinance of Jersey City, which declared it to be a misdemeanour for the New Jersey Railroad and Transportation Company to drive—no, to run their cars at a fast speed through the streets of the city—the passengers soon found themselves moving at a momentum rather ticklish for persons of weak nerves to contemplate when they are interested in the result of the trip. The *New York Tribune* says, "that shortly after starting all removed into the second car, and manifested a decided aversion to sitting in the first. Many were looking out through the windows with but little seeming satisfaction; though one person seemed to find consolation from the fact that the train was not going so rapidly, but that the moon kept in sight. Soon a gentleman with a lantern on his arm made his appearance, and called out for their tickets. It seemed to give the passengers comfort to know that there was a "conductor on board." The train arrived at Philadelphia a few minutes after ten o'clock; the distance from Jersey City, eighty-eight miles, having been run over in two hours and eight minutes, including several stoppages on the way. The performance in Philadelphia was to take place at the National Amphitheatre, and this building was crowded in every corner. At a quarter before eleven the curtain rose, and Mr. Brougham made his appearance in the Indian play of "Pocahontas." After the performance a sumptuous supper was served up at Grand House, and at about one o'clock the party left Philadelphia for New York, having accomplished the greatest railroad theatrical feat on record.—*Montreal Pilot*.

**MANAGEMENT OF THE BREATH IN SINGING.**—The following are the most essential practical rules for taking breath during vocalisation:—In taking full breath before a musical phrase, the time necessary for inhalation should be subtracted in the middle of a sentence, the time of inhalation from the preceding note. In taking a half-breath in the middle of a sentence, the time of inhalation should be taken from the note which follows respiration, unless the musical phrase requires this note to retain its full value of duration. Breath must never be taken in the middle of a word, and, if possible, not until a poetical or musical phrase be terminated. Full breath should be taken at the commencement of all passages; and a half-breath (when necessary) to complete a passage, or whenever a melody is interrupted by rests. When breath is requisite in the middle of a passage, it should be taken before a word of small importance, such as *the, of, to, and, ye*, because inspiration shortens the note succeeding it, and, therefore, should not occur before words of much significance. Breath should never be taken so as to divide an article from its substantive, nor this latter from its adjective; neither may it be taken between a dissonant note and its resolution on the succeeding tone.—*Subilla Novello's "Voice and Vocal Art."*

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**CHRISTMAS HOLIDAYS.—**

**COLOSSEUM OF SCIENCE AND ART COMPANY (Limited),—Royal Colosseum, Albany-street, Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.**—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHHOFFNER, F.G.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Mams—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Bercford on Messrs. Bevington's splendid apollonicon—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glees, Madrigals, and P. rt Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

**RUSSIA: its Palaces and its People.**

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

**GENERAL TOM THUMB has arrived.**

This American man in miniature, undoubtedly the smallest in the world, intelligent, sprightly, educated, perfectly symmetrical in all his proportions, and graceful beyond belief, will hold THREE public LEVEES each day, for a short time only, at the Regent Gallery, Quadrant, Regent-street. He will appear in a great variety of new characters and costumes, songs, dances, Grecian statues, &c. His miniature equipage will promenade the streets daily. The General was honoured with the patronage of Her Majesty and the elite of fashion in 1844. Particular notice.—Ladies and families who can conveniently attend the early morning Levees (from 11 till 1 o'clock) will incur much less inconvenience from the crowd than by visiting the later levees. Hours of exhibition, from 11 till 1, 3 till 5, and 7 till 10 o'clock. Admission 1s. without regard to age. Reserved stalls, 2s.; children, 1s.

**THE SOULAGES COLLECTION OF**

ITALIAN ART, at Marlborough House, Pall-mall.

—Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

**GRAND GERMAN FAIR & MUSICAL**

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

**SALLE VOUSDEN, 315, Oxford-street**

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

## Exhibitions, &amp;c.

(Continued.)

## FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

## BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

## THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily—Admission, 6d.

## ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pallmall east.—Open from 9 till dusk.—FIRST LECTURE, Tuesday, January 6, by Professor DONALDSON, on the Architectural Magnificence of Rome. Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.  
JAS. FERGUSSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

## PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

## Theatrical Announcements.

## THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.  
Stage-manager . . . Mr. Robert Roxby.  
Scenic-artist . . . Mr. Wm. Beverley.

## GREAT ATTRACTION FOR THE CHRISTMAS HOLIDAYS.

The most magnificent CHRISTMAS PANTOMIME ever produced on the English Stage.  
The FIRST MORNING PERFORMANCE of the Pantomime will take place on Wednesday, Dec. 31, at Two o'clock.

The great comedian of the age, Mr. CHARLES MATHEWS, and a powerful dramatic company.  
Every evening Her Majesty's servants will perform AGGRAVATING SAM,

in which Mr. Charles Mathews and the talented dramatic company will appear. After which an entirely new and original Grand Comic Christmas Pantomime, which for some time past has employed the unrivalled resources of this extensive establishment, entitled

SEE SAW, MARGERY DAW; or Harlequin Holiday, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley, and numerous assistants. The Properties, Decorations, Tricks, Changes, and Transformations, by Messrs. Needham, Glendon, &c. The Masks, Models, and Devices, designed and executed by Dykwykyn. The Overture and Music composed and arranged by Herr Anschuetz. The Choreographic arrangements under the personal supervision of M. Petit. The Comic Scenes constructed by and under the direction of Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the superintendence of Mr. Robert Roxby.

Ye ancient and truthful legend on ye which ye Pantomime its story is founded.

"See, saw, Margery Daw,  
Sold her bed, and laid upon straw."

Miss of Nursery Rhymes in British Museum.  
Two Harlequins. . . . . Herr Deulin and Signor Veroni.  
Two Sprites. . . . . The Brothers Elliott.  
Two Pantaloon. . . . . Mr. Barnes and Mr. G. Tanner.  
Two Clowns. . . . . Messrs. Harry Boleno & Flexmore.  
The Gent. . . . . Mr. Halford.  
Two Columbine. . . . . Madame Boleno and Miss Honey.

Upwards of One Hundred Ladies of the Corps de Ballet. GRAND BALLET, by Miss Rosina Wright, Misses J. and E. Osmond, and the Coryphees.

The REDUCED PRICES as follows (varying throughout the house to suit every one).—Galleries, 6d. and 1s. Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Ballo, 5s.; Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.

## THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.  
This evening (Saturday), to commence at 7 with the comedy of THE HONEYMOON. In consequence of Mr. Murdoch's success, he is re-engaged for a few nights, and will appear as the Duke Aranza; Rolando, Mr. Howe; Jaques (the Mock Duke), Mr. Buckstone; Lampedo, Mr. Compton; Juliana, Miss Talbot; Volante, Mrs. E. Fitzwilliam; Zamora, Miss E. Sabine. After which, a new comic Christmas pantomime, entitled THE BABES IN THE WOOD; or, Harlequin and the Cruel Uncle. The scenery of the opening story painted by Mr. W. Calcott. The music composed and arranged by Edward Fitzwilliam. The pantomime produced under the direction of M. Milano. The harlequinade by Mr. W. Dorington. Harlequin, M. Milano; Columbine, Fanny Wright (her first appearance in that character); Pantaloon, Mr. Mackay; and Clown, Mr. Driver (his first appearance in that character at this theatre). The First Morning Performance of the Pantomime will be given on Thursday, Jan. 1, and continue every Thursday throughout the holidays; commencing at 2, concluding at 4.

## ROYAL PRINCESS'S THEATRE.—

Under the Management of MR. CHARLES KEAN. THIS EVENING, THE CORSICAN BROTHERS and the new Grand Christmas pantomime, called ALADDIN AND THE WONDERFUL LAMP; or, Harlequin and the Genii of the King. Harlequin, Mr. Cormack; Clown, Mr. Haine; Pantaloon, Mr. Paulo; Columbine, Miss C. Adams.

On Monday, Dec. 29, will be presented A Midsummer Night's Dream and the Pantomime.

## LYCEUM THEATRE ROYAL.—

Lessee . . . Mr. Charles Dillon.

THIS EVENING (Dec 27), the historical play of WILLIAM TELL will commence the performances. William Tell, Mr. C. Dillon. After which an entirely new and original combination of burlesque and pantomime, entitled CONRAD AND MEDORA; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. The burlesque opening by W. Brough, Esq., founded upon the ballet of Le Corsair, as produced at Her Majesty's Theatre. The harlequinade upon things in general. The new and magnificent scenery painted by Mr. F. Fenton. Characters in the opening.—Conrad (the Corsair), Miss Woolgar; Riranto (his Lieutenant), Mr. J. L. Toole; Seyde Pasha, Mr. Barrett; Sing Smoul, Mr. Holston; Yussuff, Mr. S. Calhaem; Medora, Mrs. C. Dillon; Gulnare, Mrs. B. White; Zulieim, Mrs. Melville; Submarina, Miss Jessie Ryder (her first appearance); Serena, Miss Maria Wilton. Clowns, Mr. Tom Matthews and Mr. H. Marshall; Pantaloon, Mr. Stilt; Harlequin, Mr. J. Marshall; Columbine, Miss Clara Morgan.

A Morning Performance of the Pantomime every Saturday at 2 o'clock, commencing on Saturday, December 27. The Box-office open daily, from 11 till 5, under the superintendence of Mr. Chatterton, jun. Carriages conveying parties to private boxes to set down at the State Entrances in Burleigh-street.

## THEATRE ROYAL MARYLEBONE.—

Lessee . . . Mr. Emery.

Every evening a new, grand, comic, graphic, typographical, instructively amusing, and amusingly instructive Christmas pantomime, entitled TIT TAT TOE—MY FIRST GO; or, Harlequin N. E. W. S. and the Fairy Elves of the Fourth Estate. The new and magnificent scenery by Messrs. Thorne, Evans, Saunders, and assistants; the extensive machinery by Mr. Burns; the tricks and resplendent transformations by Mr. Lartice; the opening invented by Francisco Frost, Esq.; and the whole arranged and produced by Mr. Emery. Clown, Paul Kelleno; Pantaloon, Alfred Kelleno; Harlequin, Mr. Saunders; and Sprite, Henri Kelleno (from the Imperial Theatre, Vienna, his first appearance in England these nine years). Columbine, Mdlle. Suzanne St. Clair; Harlequina, Miss Collins; Acting Manager, Mr. C. Elliston. The box-office under the direction of Mr. E. Chatterton.

## STRAND THEATRE.

Every evening, the novel burlesque pantomime of THE MAGIC MISTLETOE; or, Harlequin Humbug and the Shams of London. Clown, Miss Outhbert; Harlequin, Miss Craven; Columbine, Miss E. Jacobs and Mdlle. Collison; Little Clown, Master W. Edouin; Pantaloon, Mr. J. Clarke. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 2s.; pit, 1s.; gallery, 6d.

## GREAT NATIONAL STANDARD

THEATRE Shoreditch.—The great PANTOMIME of the season is, as usual, at the Standard. This year's surpasses all previous efforts—the Transformation Scene the most beautiful, most costly, and most complicated piece of machinery ever witnessed. Morning Performances, This Day, and Monday, at 12.

## THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER. Saturday, the 27th, for this night only, PAUL PRY. After which, a new and original union of modern burlesque and old English pantomime, with entirely new scenery, dresses, transformations, &c., called MOTHER SHIPTON; or, Harlequin Knight of Love and the enchanted Whistle Pipe Piccolo, Harlequin and Columbine (à la Watteau), on this occasion only, Madame Celeste and Miss Wyndham; Clown, Mr. Garden; Pantaloon, Mr. Moreland; Scaramouch, Mr. Le Barr. Characters in the burlesque by Paul Bedford, Mr. J. Bland, Mr. E. Romer, Madame Celeste, Miss Wyndham, Miss M. Koeley Miss K. Kelly, Miss Arden, &c.

## THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Every evening the grand comic Christmas pantomime, entitled THE FISHERMAN AND THE GENIE; or, Harlequin Padmanabs and the Enchanted Fishes of the Silver Lake. Harlequin, Mr. C. Fenton; Columbine, Miss C. Sharp; Sprites, Masters R. N. Deulin; Pantaloon, Mr. H. Naylor; and Clown, Mr. N. Deulin. Box-office open from 11 to 3, under the direction of Mr. Austin.

## THE CHRISTMAS HOBBY-HORSE.

What will it be? Why, Astley's Equestrian and extremely Comic Pantomime. Parents and guardians who wish to allow their charges to indulge in a hearty laugh will do well to visit this Theatre and see the well-known character, Paul Pry, on horseback. This renowned individual and his eccentric horse will be found continually in the most ludicrous situations, both in the opening of the pantomime and the harlequinade. Not only have the comic incidents received Mr. Cooke's unremitting attention, in training the horses to effect them, but the grand has also been equally considered by him, as will be exemplified in the novel appearance of the aerial elfin steed, and the various elaborate and beautiful cars, especially the chariot of Mars, drawn by eight golden-footed steeds, and driven in hand, previously unattempted in any theatre in the world.

## Musical Instruments.

BISHOP and STARR, Organ Builders, 1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

## HARMONIUMS.—NEW MODEL.

CRAMER, BEALE, and Co., 201, Regent-street.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

## CONACHER &amp; BROWN (from London), ORGAN BUILDERS, Huddersfield.

PIANOFORTES, Seventeen Guineas, for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 61-octaves, and all recent improvements. A drawing fac simile sent for three stamps.—R. J. VENN, pianoforte manufacturer and music seller, 65, Baker-street, Portman-street. All music half-price.

PATENT CONCERTINA, for £1 16s., of superior make, six-sided, with the double action, to play in five keys. Concertinas having the full compass of notes (48 keys), from 4 to 12 guineas: the latter as used by Signor Regondi.—Manufactured by the inventors and patentees, WHEATSTONE & Co., 20, Conduit-street, Regent-street, where may be had their New Patent Duett Concertina, at £1 11s. 6d., and £2 2s.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, December 27, 1856.

